

FINE ETCHINGS
AND
MEZZOTINTS IN COLOR

BY MASTER ETCHERS AND ENGRAVERS

INCLUDING
THE IMPORTANT COLLECTION FORMED BY
A MARYLAND COLLECTOR
RECENTLY DECEASED

Sold by Order of the Attorneys for the Estate

BARTLETT, POE & CLAGGETT

BALTIMORE, MARYLAND


TO BE SOLD ON THE EVENING OF FRIDAY

FEBRUARY 22ND, 1924

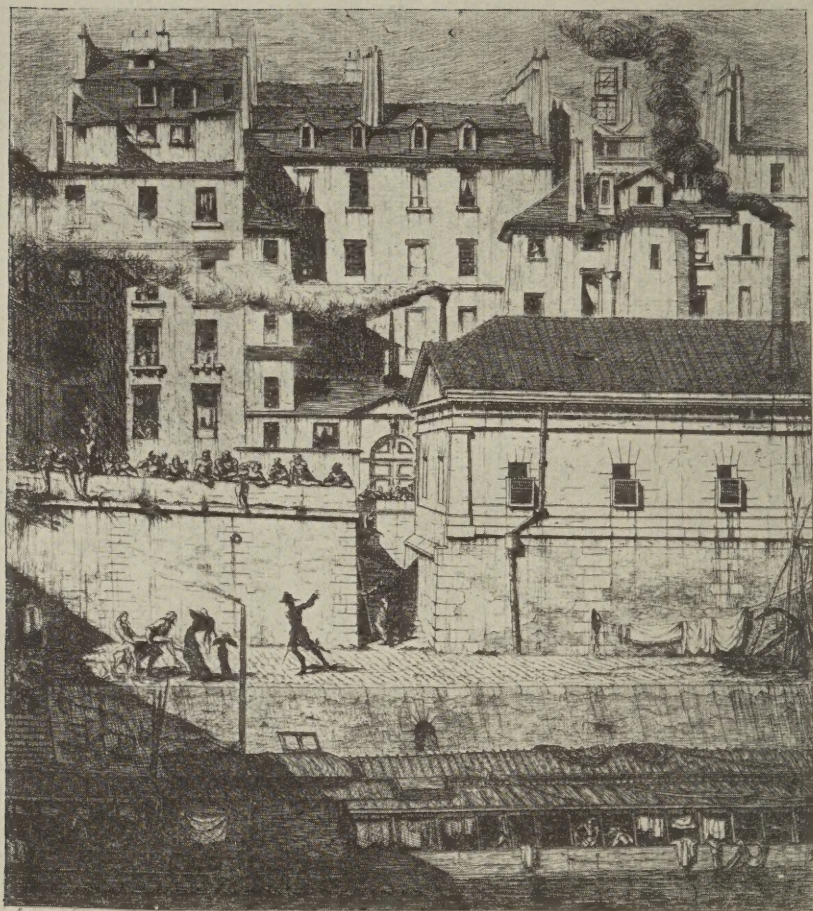
AMERICAN ART ASSOCIATION, INC.

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET, NEW YORK



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Les Morts sur le socle du socle

Le Palais de la Mort. J. G. de la Mort. N° 16

CHARLES MERYON
LA MORGUE
[No. 127]

FINE ETCHINGS
AND
MEZZOTINTS IN COLOR
BY MASTER ETCHERS AND ENGRAVERS

BEAUTIFUL IMPRESSIONS OF THE WORK OF
HADEN, WHISTLER, ZORN, MERYON, HAIG, REMBRANDT
TROY KINNEY, LEE-HANKEY, LEGROS, LEPÈRE
AND OTHER MASTERS

SPLENDID ARTISTS' PROOFS OF MEZZOTINTS IN COLOR BY
ARLENT EDWARDS, MARTINDALE, FRED MILLER
HAMILTON T. CRAWFORD, WILL HENDERSON

THE IMPORTANT COLLECTION FORMED BY
A MARYLAND COLLECTOR
RECENTLY DECEASED

Sold by Order of the Attorneys for the Estate

BARTLETT, POE & CLAGGETT, BALTIMORE, MARYLAND
AND SEVERAL OTHER PROPERTIES

With illustrations

AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE 30 EAST 57TH STREET, NEW YORK
Telephone: PLAZA 1270

On Free Public Exhibition—

Commencing Friday, February 15th, and
Continuing until date of sale

Unrestricted Public Sale—

Friday evening, February 22nd, 1924,
at 8:30 o'clock

Exhibition and Sale at the—

AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET, NEW YORK

Telephone: PLAZA 1270

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. Records: The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC., MANAGERS.

DEPARTMENT OF BOOKS AND PRINTS, ARTHUR SWANN, *Director*.

OTTO BERNET,
HIRAM H. PARKE,

AUCTIONEERS.

FRIDAY EVENING, FEBRUARY 22ND, AT 8:30 O'CLOCK

THOMAS G. APPLETON

Modern English mezzotint engraver.

APPLETON, THOMAS G.

1. MILK BELOW MAIDS. *Mezzotint, printed in colors.*

7.50 After the painting by Wheatley. Signed Artist's Proof.

HAMILTON T. CRAWFORD

Modern English mezzotint engraver.

CRAWFORD, HAMILTON T.

2. PROMENADE AT THE CARLISLE HOUSE. *Mezzotint, printed in colors.*

10. After the painting by J. Raphael Smith. Signed Artist's Proof.
BEAUTIFUL IMPRESSION. Framed.

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Revived the art of color printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers. His work has great depth and brilliancy of tone.

EDWARDS, S. ARLENT.

3. DUCHESS OF DEVONSHIRE. *Mezzotint, printed in colors.*

27.50 After the painting by Gainsborough. Signed Artist's Proof.
BEAUTIFUL IMPRESSION, slightly stained on left margin. *Edition limited to 125 copies.* Framed.

EDWARDS, S. ARLENT.

4. REMBRANDT'S MOTHER. *Mezzotint, printed in colors.*

— After the painting by Rembrandt. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Edition limited to 135 copies.* Framed.

EDWARDS, S. ARLENT.

5. THE BEAUTIES OF THE FRENCH COURT. *Mezzotint, printed in colors.*

12.50 After the miniatures by Petitot. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 200 copies.* Framed.

LEOPOLD GOETTZE

Modern English mezzotint engraver.

GOETTZE, LEOPOLD

6. MISS HAVERFIELD. *Mezzotint, printed in colors.*

7.50 After the painting by Gainsborough. Signed Artist's Proof.
BEAUTIFUL IMPRESSION. Framed.

H. T. GREENHEAD

Modern English mezzotint engraver.

GREENHEAD, H. T.

7. MADGE. *Mezzotint, printed in colors.*

5. After the painting by Morland. Signed Artist's Proof. FINE
IMPRESSION, in perfect condition.

WILL HENDERSON

Modern English mezzotint engraver.

HENDERSON, WILL

8. MISS MAITLAND. *Mezzotint, printed in colors.*

12.50 After the painting by Romney. Signed Artist's Proof, good
impression, in perfect condition.

CLIFFORD R. JAMES

Modern English mezzotint engraver.

JAMES, CLIFFORD R.

9. STANLEY CHILDREN. *Mezzotint, printed in colors.*

17.50 After the painting by Romney. Signed Artist's Proof. FINE
IMPRESSION, in perfect condition.

JAMES S. KING

Modern English mezzotint engraver.

KING, JAMES S.

10. MISS PENELOPE BOOTHBY. *Mezzotint, printed in colors.*

10. After the painting by Reynolds. Signed Artist's Proof. FINE
IMPRESSION, in perfect condition.

Friday Evening, February 22nd

PERCY H. MARTINDALE

Modern American mezzotint engraver.

MARTINDALE, PERCY H.

11. LADY ANNE BINGHAM. *Mezzotint, printed in colors.*

1/3. After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION. Framed.

FRED MILLER

Modern English mezzotint engraver.

MILLER, FRED

12. IN THE GARDEN. *Mezzotint, printed in colors.*

1/2. 50 After the painting by Watteau. FINE IMPRESSION, in perfect condition. Framed.

MILLER, FRED

13. LADY BLESSINGTON. *Mezzotint, printed in colors.*

2. 50 After the painting by Reynolds. Signed Artist's Proof. FINE IMPRESSION, in perfect condition.

T. PAYRAU

Modern English mezzotint engraver.

Withdrawn

PAYRAU, T.

14. LADY CARLISLE. *Mezzotint, printed in colors.*

~ After the painting by Romney. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. Framed in hand-carved gold frame.

RICHARD SMYTHE

Modern English mezzotint engraver.

SMYTHE, RICHARD

15. LADY CUNNINGHAM AND CHILD. *Mezzotint, printed in colors.*

1/0. After the painting by Hoppner. Signed Artist's Proof. FINE IMPRESSION, in perfect condition.

SMYTHE, RICHARD

16. MARCHIONESS OF SALISBURY. *Mezzotint, printed in colors.*

7. 50 After the painting by Reynolds. Signed Artist's Proof. FINE IMPRESSION, in perfect condition.

F. G. STEVENSON

Modern English mezzotint engraver.

STEVENSON, F. G.

17. MIRANDA. *Mezzotint, printed in colors.*

12.50 After the painting by Hoppner. Signed Artist's Proof. Good impression, in perfect condition.

JOHN COTHER WEBB

Modern English mezzotint engraver.

WEBB, JOHN COTHER

18. PORTRAIT OF A BOY IN RED COAT. *Mezzotint, printed in colors.*

10. After the painting by Morland. Signed Artist's Proof. BEAUTIFUL IMPRESSION. Has small hole in lower margin. Framed.

SYDNEY E. WILSON

Modern English mezzotint engraver.

WILSON, SYDNEY E.

19. MILKMAID. *Mezzotint, printed in colors.*

42.50 After the painting by Greuze. Signed Artist's Proof. Good impression, in perfect condition.

WILSON, SYDNEY E.

20. THE BROKEN PITCHER. *Mezzotint, printed in colors.*

52.50 After the painting by Greuze. Signed Artist's Proof. FINE IMPRESSION, in perfect condition.

ANDREW F. AFFLECK

Contemporary English architectural etcher.

AFFLECK, ANDREW F.

21. CHÂTEAU AMBOIS. *Etching.*

17.50 Signed in pencil,—Andrew F. Affleck. FINE IMPRESSION, in perfect condition. Framed.

AFFLECK, ANDREW F.

22. THE DOGES' PALACE, VENICE. *Etching.*

12.50 Signed in pencil,—Andrew F. Affleck. Good impression, in perfect condition.

Friday Evening, February 22nd

GEORGE C. AID

American painter and engraver.

AID, GEORGE C.

23. PONTE VECCHIO, FLORENCE. *Etching.*

17.50 Signed in pencil,—Geo. C. Aid. FINE IMPRESSION, in perfect condition.

EUGÈNE BÉJOT

Contemporary French etcher, born in Paris in 1865.

BÉJOT, EUGÈNE

24. FISHING ON THE MARNE, NEAR PARIS. *Etching.*

17.50 Signed in pencil,—Eug. Béjot. FINE IMPRESSION, in perfect condition.

BÉJOT, EUGÈNE

25. LE VIADUC D'AUSTERLITZ. *Etching.*

10. Signed in pencil,—Eug. Béjot. FINE IMPRESSION, in perfect condition.

BÉJOT, EUGÈNE

26. MONTMARTRE, MOULIN DE LA GAZETTE. *Etching.*

17.50 Signed in pencil,—Eug. Béjot. FINE IMPRESSION, in perfect condition.

E. BLAMPIED

Contemporary English etcher.

BLAMPIED, E.

27. JERSEY MILKMAID. *Drypoint.*

17.50 Signed in pencil,—E. Blampied. FINE IMPRESSION, in perfect condition.

EDWARD BOREIN

Contemporary American etcher.

BOREIN, EDWARD

28. COWPUNCHERS. *Etching.*

17.50 Signed in pencil,—Edward Borein. FINE IMPRESSION, in perfect condition.

FÉLIX BRACQUEMOND

Modern French etcher.

BRACQUEMOND, FÉLIX

29. FLOCK OF TEAL ALIGHTING. *Etching.*

15. Signed in ink,—*Bracquemond*. FINE IMPRESSION, on Japan paper, upper margin slightly rubbed.

H. SCOTT BRIDGEWATER

Modern English mezzotint engraver.

BRIDGEWATER, H. SCOTT

30. MIRANDA. *Mezzotint.*

75. After the painting by Hoppner. Signed Artist's Proof. FINE IMPRESSION, on India paper, in perfect condition. Ornamented gold frame.

FÉLIX BUHOT

Celebrated French etcher, born at Valognes, 1847; died in Paris, 1898.

BUHOT, FÉLIX

31. LA FÊTE NATIONALE AU BOULEVARD CLICHY. *Etching.*

27.50 *Bourcard*, No. 127. First State of four. Signed in pencil,—*Félix Buhot*. Badly foxed. Framed.

31. a *Buhot.*

KATE CAMERON

Contemporary English etcher.

CAMERON, KATE

32. BEN LORI: THE BAY. *Etchings.*

15. Signed in pencil,—*K. Cameron*. FINE IMPRESSIONS, on Japan paper, in perfect condition.

STRANG, IAN

A CORNER IN TOLEDO. *Etching.*

Signed in pencil,—*Ian Strang*. Good impression, in perfect condition.

Together, 3 pieces.

SAMUEL COUSINS

Celebrated English mezzotint engraver.

7. withdrawn
COUSINS, SAMUEL

33. LAVINIA, COUNTESS SPENCER: ZEIRA. *Mezzotints.*

After the paintings by Reynolds and Leighton. Signed Artist's Proofs, on India paper. FINE IMPRESSIONS, in perfect condition.

Together, 2 pieces.

ALFRED ALEXANDRE DELAUNEY

Modern French etcher.

DELAUNEY, ALFRED ALEXANDRE

34. IN THE FOREST: CATTLE AND BROOK: CASCADE IN THE FOREST. *Etchings.*

7.50
Signed in pencil,—*Delauney*. FINE IMPRESSIONS, on Japan paper, in perfect condition.

Together, 3 pieces.

ALBRECHT DÜRER

Celebrated German engraver, born at Nürnberg in 1471; died there in 1528.

DÜRER, ALBRECHT

10.
35. ADORATION OF THE MAGI. *Woodcut.*

Bartsch, No. 87. Signed in the block, with the monogram, *AD*. FINE IMPRESSION, on old paper, with text at back. Slightly stained.

DÜRER, ALBRECHT

36. CHRIST AMONG THE DOCTORS. *Woodcut.*

17.50
Bartsch, No. 91. Signed in the block, with the monogram, *AD*. FINE IMPRESSION, on old paper, with text at back. Slightly stained.

DÜRER, ALBRECHT

37. JESUS TAKES LEAVE OF HIS MOTHER. *Woodcut.*

25.
Bartsch, No. 92. Signed in the block, with the monogram, *AD*. FINE IMPRESSION, on old paper, with text at back. Slightly stained.

HENRI FANTIN-LATOURE

Celebrated French painter and lithographer.

FANTIN-LATOURE, HENRI

38. LE POÈTE ET LA MUSE. *Lithograph.*

750 Signed in pencil,—A. Monsieur G. Hediard, H. Fantin. FINE
/ IMPRESSION, in perfect condition. Framed.

FANTIN-LATOURE, HENRI

39. VENUS AND CUPID. *Lithograph.*

750 Signed in pencil,—H. Fantin. FINE IMPRESSION, in perfect
/ condition.

SEARS GALLAGHER

Contemporary American etcher.

GALLAGHER, SEARS

40. BALTIMORE HARBOR. *Etching.*

2250 Signed in pencil,—Sears Gallagher. FINE IMPRESSION, in per-
fect condition. *Edition limited to 75 impressions.*

GALLAGHER, SEARS

41. EAST BALTIMORE ST. *Etching.*

10. Signed in pencil,—Sears Gallagher. FINE IMPRESSION, in per-
fect condition. *Edition limited to 75 impressions.*

GALLAGHER, SEARS

42. WASHINGTON MONUMENT, BALTIMORE, MD. *Etching.*

20. Signed in pencil,—Sears Gallagher. FINE IMPRESSION, in per-
fect condition. *Edition limited to 75 impressions.*

FRANCISCO GOYA Y LUCIENTES

Celebrated Spanish painter and etcher, born in 1746; died in 1828.

GOYA Y LUCIENTES, FRANCISCO

43. MARGARITA OF AUSTRIA: DON CASPAR DE GUZMAN. *Etchings.*

10. Hofmann, Nos. 250 and 251. After Velasquez. Good impres-
sions, in good condition.
Together, 2 pieces.
Duplicates from the Museum of Fine Arts, Boston.

SIR FRANCIS SEYMOUR HADEN

Celebrated English etcher, born in London September, 1818; died in 1910.

HADEN, SIR FRANCIS SEYMOUR

44. KENSINGTON GARDENS (Small Plate). *Etching.*

15. *Harrington, No. 12.* Second Published State of three. Signed in pencil.—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

45. KIDWELLY CASTLE. *Etching.*

15. *Harrington, No. 25.* Second State of two. Signed in pencil.—*Seymour Haden.* FINE IMPRESSION, margins trimmed inside plate-mark.

HADEN, SIR FRANCIS SEYMOUR

46. BRENTFORD FERRY. *Etching.*

20. *Harrington, No. 75.* Only Published State. Signed in pencil.—*Seymour Haden.* FINE IMPRESSION, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

47. BOYLE'S FARM. *Etching.*

17.50 *Harrington, No. 78.* Only State. Signed in pencil.—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

48. TWICKENHAM CHURCH. *Etching.*

27.50 *Harrington, No. 107.* Only Published State. Signed in the plate, —*Twickenham, S. Haden, 1865.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

49. BRIG AT ANCHOR. *Etching.*

17.50 *Harrington, No. 147.* Only Published State. Signed in the plate.—*Seymour Haden, 1870.* Good impression, slightly stained.

From the Otto H. Bacher collection.

HADEN, SIR FRANCIS SEYMOUR

50. CHALLOW FARM. *Drypoint.*

40. *Harrington, No. 175.* Only Published State. Signed in pencil.—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

51. WINDSOR. *Etching.*

40. *Harrington, No. 199.* Fourth State of four. Signed in pencil;—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition. Framed.

HADEN, SIR FRANCIS SEYMOUR

52. THE VILLAGE FORD. *Etching.*

15. *Harrington, No. 216.* First Published State of two. Signed in pencil,—*Seymour Haden.* Good impression, in good condition.

HADEN, SIR FRANCIS SEYMOUR

52A. CHALLOW FARM. *Drypoint.*

50. *Harrington, No. 175.* Signed in pencil.—*Seymour Haden.* FINE IMPRESSION, in perfect condition. Framed.

Out.

HADEN, SIR FRANCIS SEYMOUR

53. HARLECH CASTLE. *Mezzotint.*

— *Harrington, No. 212.* Only Published State. Signed in pencil,—*Seymour Haden.* Good impression, in good condition.

HADEN, SIR FRANCIS SEYMOUR

54. THE VILLAGE FORD. *Etching.*

27.50 *Harrington, No. 216.* Second Published State of two. Signed in pencil,—*Seymour Haden.* VERY FINE PROOF, on old French paper, in perfect condition.

AXEL HERMAN HAIG

Born at Katthamara, in the Swedish island of Gotland, in the Baltic. Educated to be an architect, he practiced in that profession for a number of years. Almost a half century ago he renounced that profession for that of an etcher—since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain and Italy.

HAIG, AXEL HERMAN

55. AMIENS CATHEDRAL, INTERIOR. *Etching.*

30. Signed in pencil,—*Axel H. Haig.* BEAUTIFUL IMPRESSION, in perfect condition. Framed.

HAIG, AXEL HERMAN

56. A STREET IN SEVILLE: PORTICO DE LA GLORIA, SANTIAGO CATHEDRAL, SPAIN. *Etchings.*

42.50 Signed in pencil,—*Axel H. Haig.* FINE IMPRESSIONS, in perfect condition.
Together, 2 pieces.

HAIG, AXEL HERMAN

57. CHURCH OF THE MADELEINE, TROYES. *Etching.*

30. Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition.

HAIG, AXEL HERMAN

58. CHOIR SCREEN, AMIENS: BAYEUX. *Etchings.*

20. Signed in pencil,—Axel H. Haig. FINE IMPRESSIONS, in perfect condition.
Together, 2 pieces.

HAIG, AXEL HERMAN

59. LIMBURG ON THE LAHN. *Etching.*

15. Signed in pencil,—Axel H. Haig. FINE IMPRESSION, margins slightly stained.

HAIG, AXEL HERMAN

60. NORTH PORCH, WESTMINSTER. *Etching.*

12.50 Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition.

HAIG, AXEL HERMAN

61. PLAZZO CA'DORO, VENICE: CHAPEL OF ST. CLEMENTS, ST. MARKS. *Etchings.*

— Signed in pencil,—Axel Herman Haig, and dedicated to F. Goulding. Good impressions, in perfect condition.

Together, 2 pieces.

HAIG, AXEL HERMAN

62. ST. MARK'S, VENICE: EXTERIOR. *Etching.*

— Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition. Framed in hand carved gold frame.

HAIG, AXEL HERMAN

63. ST. MARK'S, VENICE: INTERIOR. *Etching.*

60. Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition. Framed.

HAIG, AXEL HERMAN

64. S. ANASTASIA, VERONA: VERONA. *Etchings.*

— Signed in pencil,—Axel H. Haig. FINE IMPRESSIONS, in perfect condition.

Together, 2 pieces.

Kindly read Conditions of Sale in forepart of Catalogue

Out.
HAIG, AXEL HERMAN

65. TOLEDO, VIEW OF SOUTH AISLE. *Etching.*

— Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition. Framed.

HAIG, AXEL HERMAN

66. ST. ANASTASIA. *Etching.*

10. Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition. Only 100 copies printed.

HAIG, AXEL HERMAN

67. STREET SCENE AND CATHEDRAL, CHARTRES. *Etching.*

30. Signed in pencil,—Axel H. Haig. Good impression, in perfect condition. Framed.

HAIG, AXEL HERMAN

68. SOUTH AISLE, TOLEDO CATHEDRAL. *Etching.*

27.50 Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition.

HAIG, AXEL HERMAN

69. TOLEDO CATHEDRAL (Interior). *Etching.*

12.50 Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition.

HAIG, AXEL HERMAN

70. ULM CATHEDRAL, INTERIOR: CHÂTEAU DE VITRE. *Etchings.*

27.00 Signed in pencil,—Axel H. Haig. FINE IMPRESSIONS, in perfect condition.
Together, 2 pieces.

HAIG, AXEL HERMAN

71. TOLEDO CATHEDRAL; VIEW OF THE SOUTH AISLE. *Etching.*

25. Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition.

HAIG, AXEL HERMAN

72. WESTMINSTER ABBEY, THE NORTH PORCH. *Etching.*

17.50 Signed in pencil,—Axel H. Haig. FINE IMPRESSION, in perfect condition. Framed.

ARTHUR W. HEINTZELMAN

Contemporary American etcher.

HEINTZELMAN, ARTHUR W.

73. THREE SCORE AND TEN. *Etching.*

12.50 Signed in pencil,—*Arthur W. Heintzelman.* FINE IMPRESSION, in perfect condition. Proof, marked No. 48.

CHARLES HEYMAN

Contemporary French etcher.

HEYMAN, CHARLES

74. NOTRE DAME, PARIS. *Etching.*

12.50 Signed in pencil,—*Ch. Heyman.* VERY FINE IMPRESSION, in perfect condition. Proof, marked 6/20.

HEYMAN, CHARLES

75. UNE FENÊTRE. *Etching.*

12.50 Signed in pencil,—*Ch. Heyman.* FINE IMPRESSION, in perfect condition. Proof, marked 4/20.

LESTER GEORGE HORNBY

Contemporary American etcher.

HORNBY, LESTER GEORGE

76. AT CUNEL. *Etching.*

7.50 Signed in pencil,—*L. G. Hornby.* FINE IMPRESSION, in perfect condition.

JOSEF ISRAELS

Celebrated Dutch painter and etcher.

ISRAELS, JOSEF

77. BOY PADDLING: GIRL PADDLING. *Etchings.*

22.50 Etched by Dake after the paintings by Israels. Signed in pencil, by both painter and etcher. FINE IMPRESSIONS, printed on parchment, in perfect condition. Framed. Together, 2 pieces.

JOHANN BARTHOLD JONGKIND

Celebrated Dutch painter and etcher.

JONGKIND, JOHANN BARTHOLD

78. HARFLEUR. *Etching.*

7.50 Signed in the plate,—*Jongkind*. 1865. FINE IMPRESSION, on India paper, in perfect condition. Also two other etchings, Souvenir, by Appian and St. Germain by Chahine. Together, 3 pieces.

TROY KINNEY

Contemporary American etcher.

KINNEY, TROY

79. ALLEGRO. *Drypoint.*

22.50 Signed in pencil,—*Troy Kinney*. VERY FINE IMPRESSION, in perfect condition. Trial Proof.

KINNEY, TROY

80. GENÉE. *Drypoint.*

22.50 Signed in pencil,—*Troy Kinney*. FINE IMPRESSION, in perfect condition. Proof, marked 36/50.

KINNEY, TROY

81. GIPSY OF SEVILLA. *Drypoint.*

15. Signed in pencil,—*Troy Kinney*. FINE IMPRESSION, in perfect condition. Trial Proof.

KINNEY, TROY

82. LOPOKOVA AND NYMSKI IN LES SYLPHIDES. *Drypoint.*

55. Signed in pencil,—*Troy Kinney*. FINE IMPRESSION, in perfect condition. Proof, marked 40/50.

KINNEY, TROY

83. NYMPH. *Drypoint.*

25. Signed in pencil,—*Troy Kinney*. 71/120. FINE IMPRESSION, in perfect condition. Framed.

KINNEY, TROY

84. PAVLOVA IN THE CARMEN BALLET. *Drypoint.*

27.50 Signed in pencil,—*Troy Kinney*. FINE IMPRESSION, in perfect condition. Proof, marked 35/65.

KINNEY, TROY

85. PROVOQUANTE. *Drypoint.*

1750 Signed in pencil,—Troy Kinney. FINE IMPRESSION, in perfect condition. Proof, marked 21/30.

KINNEY, TROY

86. SOUL OF THE VINE. *Drypoint.*

2752 Signed in pencil,—Troy Kinney. FINE IMPRESSION, in perfect condition.

KINNEY, TROY

87. TORTOLA, VALENCIA. *Drypoint, printed in colors.*

30. Signed in pencil,—Troy Kinney. FINE IMPRESSION, in perfect condition. Proof, marked 1/90.

KINNEY, TROY

88. YOUNG ECHO. *Drypoint.*

20. Signed in pencil,—Troy Kinney. FINE IMPRESSION, in perfect condition. Trial Proof.

WILLIAM LEE-HANKEY

Contemporary English etcher.

LEE-HANKEY, WILLIAM

89. IN BELGIUM. *Drypoint.*

15. Hardie, No. 137. Signed in pencil,—W. LeeHankey. BEAUTIFUL IMPRESSION, in perfect condition.

LEE-HANKEY, WILLIAM

90. FIELD WORKERS. *Drypoint.*

15. Hardie, No. 154. Signed in pencil,—W. LeeHankey. BEAUTIFUL IMPRESSION, in perfect condition.

LEE-HANKEY, WILLIAM

91. TWO SISTERS. *Etching.*

25. Hardie, No. 167. Signed in pencil,—W. LeeHankey. FINE IMPRESSION, in perfect condition.

LEE-HANKEY, WILLIAM

92. MINDING THE FLOCK. *Drypoint.*

40. Hardie, No. 187. Signed in pencil,—W. LeeHankey. FINE IMPRESSION, in perfect condition.

ALPHONSE LEGROS

Celebrated French etcher, born in Dijon in 1837; died in 1911.

LEGROS, ALPHONSE

93. RAMASSEAU DES CHAMPIGNONS. *Etching.*

7.50 Signed in pencil,—A. Legros. FINE IMPRESSION, in perfect condition.

From the G. D. Adams collection.

LEGROS, ALPHONSE

94. AU COIN D'UN CHEMIN. *Etching.*

15. Signed in pencil,—A. Legros. FINE IMPRESSION, in perfect condition. About 20 proofs in all.

From the G. D. Adams collection.

LEGROS, ALPHONSE

95. G. F. WATTS, R.A. *Etching.*

27.50 VERY FINE IMPRESSION, on Japan paper, in perfect condition.

LEGROS, ALPHONSE

96. TÊTE DE JEUNE FILLE (Extase Poétique). *Etching.*

50. VERY FINE IMPRESSION, in perfect condition.

From the Beurdeley collection.

LEGROS, ALPHONSE

97. UN BAPTÊME. *Etching.*

55. Signed in the plate,—A. Legros. VERY FINE IMPRESSION, repaired along top margin.

LEGROS, ALPHONSE

98. UN INQUISITEUR. *Etching.*

45. Signed in pencil,—A. Legros. FINE IMPRESSION, in perfect condition.

From the Bliss and Artist's private collections.

LEGROS, ALPHONSE

99. CARDINAL MANNING. *Lithograph.*

105. Signed in pencil,—A. Legros. FINE IMPRESSION, in perfect condition. Edition limited to 110 proofs.

LEGROS, ALPHONSE

100. HEAD OF A MAN. *Drawing.*

30. VERY FINE AND CHARACTERISTIC pencil drawing.

AUGUSTE LEPÈRE

Celebrated French etcher and wood engraver, born in Paris, 1849;
died at Damme in 1918.

Out.

LEPÈRE, AUGUSTE

101. AMIENS CATHEDRAL. *Etching.*

— Signed in pencil,—*A. Lepère*. Proof before the signature was etched in the plate, No. 2 of an edition of 4 in this state. Good impression, margins rubbed and remounted.

LEPÈRE, AUGUSTE

102. CARRIÈRES D'AMÉRIQUE, PRÈS PARIS. *Etching.*

35. Signed in pencil,—No. 17, *A. Lepère*, Tir. 25 Ep. SUPERB PROOF. in brown ink, on Japan paper, in perfect condition.

LEPÈRE, AUGUSTE

103. JAVELLES DE SEIGLE, CRÈVECŒUR. *Etching.*

25. Signed in pencil,—*A. Lepère*, 1st., 2/8. VERY FINE IMPRESSION. in perfect condition.

LEPÈRE, AUGUSTE

104. L'ÉTANG ST. NICHOLAS, ANGERS. *Etching.*

22.50 Signed in pencil,—*A. Lepère*, 23/35. VERY FINE IMPRESSION, in perfect condition.

LEPÈRE, AUGUSTE

105. LE NID DE PAUVRES. *Etching.*

30. Signed in pencil,—*A. Lepère*. FINE IMPRESSION, on Japan paper, in perfect condition.

LEPÈRE, AUGUSTE

106. POMMIER MORT. *Etching.*

20. Signed in pencil,—*A. Lepère*, 30/35. BEAUTIFUL RICH PROOF, on Japan paper, in perfect condition.

WILLIAM AUERBACH LEVY

Contemporary American etcher.

LEVY, WILLIAM AUERBACH

107. MARCHAND D'HABITS. *Etching.*

42.50 Signed in pencil,—*William Auerbach Levy*. FINE IMPRESSION, in perfect condition.

Kindly read Conditions of Sale in forepart of Catalogue

LEVY, WILLIAM AUERBACH

108. NEW TALMUD. *Etching.*

37.50 Signed in pencil,—William Auerbach Levy, imp. 1915. FINE IMPRESSION, in perfect condition. Framed.

LEVY, WILLIAM AUERBACH

109. THE EMIGRANT. *Etching.*

37.50 Signed in pencil,—William Auerbach Levy. FINE IMPRESSION, in perfect condition.



[No. 114]

DONALD SHAW MacLAUGHLAN

Contemporary American etcher, born in Canada, 1876.

MacLAUGHLAN, DONALD SHAW

110. A WAYSIDE SHRINE. *Etching.*

30. Signed in pencil,—D. Shaw MacLaughlan. VERY FINE IMPRESSION, in perfect condition.

MacLAUGHLAN, DONALD SHAW

111. FIELDS OF ASOLO. *Etching.*

17.50 Signed in pencil,—D. Shaw MacLaughlan. FINE IMPRESSION, in perfect condition.

MacLAUGHLAN, DONALD SHAW

112. RIO VERONA. *Etching.*

17.50 Signed in pencil,—D. Shaw MacLaughlan. FINE IMPRESSION,
in perfect condition.

MacLAUGHLAN, DONALD SHAW

113. RIVERSIDE, No. 1. *Etching.*

15. Signed in pencil,—D. Shaw MacLaughlan. FINE IMPRESSION,
in perfect condition.

MacLAUGHLAN, DONALD SHAW

114. RIVER SONG, No. 8. *Etching.*

42.50 Signed in pencil,—D. Shaw MacLaughlan. FINE IMPRESSION,
in perfect condition.

[See Illustration]

MacLAUGHLAN, DONALD SHAW

115. RUE DU CHASSEUR, ROUEN. *Etching.*

10. Signed in pencil,—D. Shaw MacLaughlan. FINE IMPRESSION,
in perfect condition.

BÉJOT, EUGÈNE

ST. SERVIEN. *Etching.*

Signed in pencil,—É. Bejot. FINE IMPRESSION, in perfect con-
dition.

Together, 2 pieces.

JAMES McBEY

Celebrated contemporary Scotch etcher.

McBEY, JAMES

116. MARGOT AS LOPOKOVA. *Drypoint.*

160. Signed in ink,—James McBey. SUPERB PROOF, on old French
paper, in perfect condition. Proof, marked A7.

McBEY, JAMES

117. SUNSET, WADI UN MUKSHEIB. *Etching.*

80. Signed in ink,—James McBey. VERY FINE IMPRESSION, on
Dutch paper, in perfect condition. Proof, marked A13.



[No. 118]

McBEY, JAMES

118. STRANGE SIGNALS. *Etching.*

315. Signed in ink,—James McBey. VERY FINE PROOF, on old French paper, in perfect condition. Proof, marked A11.

[See Illustration]

McBEY, JAMES

119. THE PIANIST. *Drypoint.*

255. Signed in ink,—James McBey. SUPERB PROOF, on old French paper, in perfect condition. Proof, marked A7.

McBEY, JAMES

120. THE SOMME FRONT. *Drypoint.*

70. Signed in ink,—James McBey. SUPERB PROOF, on old French paper, in perfect condition. Proof, marked A16.

CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868.

Sold with 122.

MERYON, CHARLES

121. TOMBEAU DE MOLIERE. *Etching.*

— Delteil, No. 40. Second State of two. Signed in the plate,—C. Meryon. Good impression, in perfect condition.

MERYON, CHARLES

122. ARMS OF THE CITY OF PARIS. *Etching.*

35- Delteil, No. 21. Third State of three. Signed in the plate,—
C. Meryon. Good impression, in perfect condition.

MERYON, CHARLES

123. LE STRYGE. *Etching.*

35- Delteil, No. 23. Sixth State of eight. Signed in the plate,—
C. Meryon. Good impression, in perfect condition.

MERYON, CHARLES

124. SAINT-ETIENNE-DU-MONT, PARIS. *Etching.*

35- Delteil, No. 30. Sixth State of eight. Signed in the plate, with
the monogram,—C.M. Good impression, in perfect condition.

MERYON, CHARLES

125. LA POMPE NOTRE-DAME. *Etching.*

20- Delteil, No. 31. Sixth State of eight. Signed in the plate,—
C. Meryon. Good impression, in perfect condition.

MERYON, CHARLES

126. LE PONT NEUF. *Etching.*

35- Delteil, No. 33. Fifth State of nine. Signed in the plate,—
C. Meryon, del, sculp, 1853. Good impression, in perfect
condition.

MERYON, CHARLES

127. LA MORGUE. *Etching.*

65- Delteil, No. 36. Fourth State of seven. Signed in the plate,—
C. Meryon. Good impression, in perfect condition.

[See Frontispiece]

MERYON, CHARLES

128. TOURELLE DE LA RUE DE LA TIXÉRANDERIE. *Etching.*

30- Delteil, No. 29. Second State of three. Signed in the plate,
with the monogram C.M. Good impression, in perfect con-
dition.

MERYON, CHARLES

129. LA TOUR DE LA HORLOGE. *Etching.*

50- Delteil, No. 28. Fifth State of eight. Signed in the plate, with
the monogram,—C.M. Good impression, in perfect condition.

MERYON, CHARLES

130. L'ARCHE DU PONT, NOTRE-DAME. *Etching.*

30- Delteil, No. 25. Fourth State of six. Signed in the plate,—
C. Meryon. Good impression, in perfect condition.

MERYON, CHARLES

131. LA GALERIE, NOTRE-DAME. *Etching.*
35.- *Delteil, No. 26. Third State of five. Signed in the plate,—*
C. Meryon. Good impression, in perfect condition.

W. C. MONTGOMERIE

Contemporary English etcher.

MONTGOMERIE, W. C.

132. CHURCH AT ST. JUAN DE LUZ. *Drypoint.*
7.50 Signed in pencil,—*Montgomerie. FINE IMPRESSION, in perfect*
condition.

MONTGOMERIE, W. C.

133. LAGOONS, VENICE. *Drypoint.*
15.- Signed in pencil,—*W. C. Montgomerie. FINE IMPRESSION, in*
perfect condition.

MONTGOMERIE, W. C.

134. LOCH ACHRAY. *Drypoint.*
17.50 Signed in pencil,—*Montgomerie. FINE IMPRESSION, in perfect*
condition.

MONTGOMERIE, W. C.

135. LOCH ERICHT. *Drypoint.*
17.50 Signed in pencil,—*W. C. Montgomerie. FINE IMPRESSION, in*
perfect condition.

MONTGOMERIE, W. C.

136. THE CLYDE. *Drypoint.*
5.- Signed in pencil,—*W. C. Montgomerie. FINE IMPRESSION, in*
perfect condition.

MONTGOMERIE, W. C.

137. THE DART. *Drypoint.*
12.50 Signed in pencil,—*W. C. Montgomerie. FINE IMPRESSION, in*
perfect condition.

MONTGOMERIE, W. C.

138. THE POOL. *Drypoint.*
15.- Signed in pencil,—*W. C. Montgomerie. FINE IMPRESSION, in*
perfect condition.

MONTGOMERIE, W. C.

139. THE TAY. *Drypoint.*

20. Signed in pencil,—*Montgomerie*. BEAUTIFUL IMPRESSION, in perfect condition.

JOSEPH PENNELL

Celebrated American illustrator, etcher and lithographer, born in Philadelphia, 1860; lives in New York.

PENNELL, JOSEPH

139A. ATLANTIC DOCKS. *Etching.*

33. Signed in pencil,—*Joseph Pennell*. FINE IMPRESSION, on Japan paper. Framed.

PENNELL, JOSEPH

139B. THE OLD COURT, LINCOLN'S INN. *Etching.*

45. Signed in pencil,—*Joseph Pennell*. FINE IMPRESSION, in perfect condition. Framed.

GEORGE TAYLOR PLOWMAN

Contemporary American etcher.

PLOWMAN, GEORGE TAYLOR

140. PARIS STREET. *Etching.*

12.50 Signed in pencil,—*George T. Plowman*. FINE IMPRESSION, in perfect condition.

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher, born at Leyden in 1607; died at Amsterdam in 1669.

REMBRANDT VAN RIJN

141. THE PANCAKE WOMAN. *Etching.*

25. *Bartsch*, No. 124. Signed in the plate,—*Rembrandt*, 1635. Fair impression, in good condition.

BEHAM, HANS SEBALD

TWO PEASANTS. *Engraving.*

Signed in the plate, with the monogram,—*HSB*. Good impression.

Together, 2 pieces.

REMBRANDT VAN RIJN

142. THE GOLD-WEIGHER. *Etching.*

30. *Bartsch, No. 281. Third State of three. Signed in the plate,—
Rembrandt, 1639. FINE IMPRESSION, with small margins.*

ERNEST D. ROTH

Contemporary American etcher.

ROTH, ERNEST D.

143. A STREET IN ROUEN. *Etching.*

20. *Signed in pencil,—Ernest D. Roth, 1914. FINE IMPRESSION, in
perfect condition.*

143 a

JOHN RAPHAEL SMITH

15.

Celebrated English painter and engraver.

SMITH, JOHN RAPHAEL

144. LES DEUX AMIS. *Mezzotint.*

17.50 *Signed in the plate,—J. R. Smith, delint. et Sculpt. FINE
IMPRESSION, with the inscription. In perfect condition.
Framed.*

ALEXANDRE THEOPHILE STEINLEN

Modern Swiss etcher and lithographer, born at Lausanne, in 1859.

STEINLEN, ALEXANDRE THEOPHILE

145. THE CAPTIVES. *Lithograph.*

15. *Signed on the stone, Steinlen, 1915. FINE IMPRESSION, in per-
fect condition. Also Lithograph, by Huard, Trenches at
Soissons, signed in pencil; Lithograph, in colors, by Willette,
and Mezzotint, by Maurin.
Together, 4 pieces.*

WALTER ERNEST TITTLE

Contemporary American etcher.

TITTLE, WALTER ERNEST

146. HEAD OF A YOUNG GIRL. *Drypoint.*

7.50 *Signed in pencil,—Walter Tittle, imp.. FINE IMPRESSION, in
perfect condition. DETAILLE. Soldier on Horse. Etching.
Framed.
Together, 2 pieces.*

WILLIAM WALKER

Celebrated English painter and engraver.

WALKER, WILLIAM

147. SIR HENRY RAEBURN R.A. *Mezzotint.*

7.55 Engraved after Walker's painting. FINE OPEN LETTER PROOF.
Published 1st Jany. 1826, by W. Walker, No. 3. Great King
Street, Edinburgh. In perfect condition. Framed.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher, born at Lowell, Mass.,
in 1834; died in London in 1903.

WHISTLER, JAMES ABBOTT McNEILL

148. LA MÈRE GÉRARD. *Etching.*

8.5 Kennedy, No. 11. Fourth State of four. Signed in the plate,—
Whistler. FINE IMPRESSION, on India paper, in perfect con-
dition.

WHISTLER, JAMES ABBOTT McNEILL

149. UNSAFE TENEMENT. *Etching.*

7.2.50 Kennedy, No. 17. Fourth State of four. Signed in the plate,
Whistler. FINE IMPRESSION, on French paper, in perfect con-
dition.

WHISTLER, JAMES ABBOTT McNEILL

150. STREET AT SAVERNE. *Etching.*

8.0 Kennedy, No. 19. Fifth State of five. Signed in the plate,—
Whistler. FINE IMPRESSION, on India paper, in perfect con-
dition.

WHISTLER, JAMES ABBOTT McNEILL

151. LA VIEILLE AUX LOQUES. *Etching.*

7.0 Kennedy, No. 21. Third State of three. Signed in the plate,—
Whistler. FINE IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

152. LITTLE RAG GATHERERS. *Etching.*

3.0 Kennedy, No. 23. Fifth State of five. Signed in the plate,—
Whistler, 1858. VERY FINE IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

153. GREENWICH PARK. *Etching.*

2.50 Kennedy, No. 35. Second State of two. Signed in the plate,—
Whistler. FINE IMPRESSION, in perfect condition.



[No. 156]

WHISTLER, JAMES ABBOTT McNEILL

154. THAMES WAREHOUSES. *Etching.*

150. *Kennedy, No. 38. First State of two. Signed in the plate,—*
Whistler, 1859. VERY FINE IMPRESSION, of the "Ellis and
Green" printing. In perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

155. THE LIMEHOUSE. *Etching.*

70. *Kennedy, No. 40. Third State of three. Signed in the plate,—*
Whistler, 1859. VERY FINE EARLY IMPRESSION, in perfect
condition. One of the "Thames Set."

WHISTLER, JAMES ABBOTT McNEILL

156. BLACK LION WHARF. *Etching.*

300. *Kennedy, No. 42. Second State of three. Signed in the plate,—*
Whistler, 1859. VERY FINE IMPRESSION, on heavy Whatman
paper, in perfect condition. One of the "Thames Set."

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

157. THAMES POLICE. *Etching.*

95. *Kennedy, No. 44. Second State of three. Signed in the plate,—*
Whistler, 1859. FINE IMPRESSION, on old French paper, in
perfect condition. One of the "Thames Set."

WHISTLER, JAMES ABBOTT McNEILL

158. BILLINGSGATE. *Etching.*

50. Kennedy, No. 47. Eighth State of eight. Signed in the plate,—
Whistler, 1859. FINE IMPRESSION, on Japan paper, in perfect
condition.

WHISTLER, JAMES ABBOTT McNEILL

159. SOUPE À TROIS SOUS. *Etching.*

50. Kennedy, No. 49. Only State. Signed in the plate,—Whistler,
1859. FINE IMPRESSION, on Japan paper, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

160. BILLINGSGATE. *Etching.*

65. Kennedy, No. 47. Eighth State of eight. Signed in the plate,—
Whistler, 1859. FINE IMPRESSION, on Japan paper, in perfect
condition.

WHISTLER, JAMES ABBOTT McNEILL

161. THE FORGE. *Drypoint.*

50. Kennedy, No. 68. Fourth State of four. Signed in the plate,—
Whistler, 1861. FINE IMPRESSION, on Japan paper, in perfect
condition.

WHISTLER, JAMES ABBOTT McNEILL

162. VAUXHALL BRIDGE. *Etching.*

22.50 Kennedy, No. 70. Second State of two. Signed in the plate,—
Whistler, 1861. FINE IMPRESSION, on Japan paper, in perfect
condition.

WHISTLER, JAMES ABBOTT McNEILL

163. MILLBANK. *Etching.*

27.50 Kennedy, No. 71. Fifth State of five. Signed in the plate,—
Whistler. FINE IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

164. EARLY MORNING, BATTERSEA. *Etching.*

27.50 Kennedy, No. 75. Only State. Signed in the plate,—Whistler.
BEAUTIFUL IMPRESSION, on Japan paper, in perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

165. OLD HUNGERFORD BRIDGE. *Etching.*

80. Kennedy, No. 76. Third State of three. Signed in the plate,—
Whistler. VERY FINE IMPRESSION, on Japan paper, in perfect
condition.

WHISTLER, JAMES ABBOTT MCNEILL

166. FREE TRADE WHARF. *Etching.*

52.50 Kennedy, No. 163. Fourth State of four. Signed in the plate.
with the *Butterfly*. FINE IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

167. ADAM AND EVE TAVERN, OLD CHELSEA. *Etching.*

160. Kennedy, No. 175. Second State of two. Signed in the plate,
with the *Butterfly*. BEAUTIFUL IMPRESSION, in perfect condi-
tion.

WHISTLER, JAMES ABBOTT MCNEILL

167A. THE ADAM AND EVE TAVERN, OLD CHELSEA. *Etching.*

115. Signed in the plate, with the *Butterfly*. FINE IMPRESSION, on
Japan paper, in perfect condition. Framed.

WHISTLER, JAMES ABBOTT MCNEILL

168. HURLINGHAM. *Etching.*

50. Kennedy, No. 181. Third State of three. Signed in the plate,
with the *Butterfly*. BEAUTIFUL IMPRESSION, in perfect condi-
tion.

WHISTLER, JAMES ABBOTT MCNEILL

169. LA ROBE ROUGE. *Lithograph.*

15. Way, No. 68. Signed on the stone with the *Butterfly*. FINE
IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

170. WHISTLER'S MOTHER. *Mezzotint.*

1750. Engraved by Richard Josey, after the painting by Whistler.
Signed Artist's Proof. FINE IMPRESSION, on India paper, in
perfect condition.

HENRY WOLF

Celebrated American wood-engraver.

WOLF, HENRY

171. THE HARP OF THE WINDS. *Wood Engraving.*
250 After the painting by Homer D. Martin. Signed in pencil,—
Henry Wolf, *Sculp.* FINE IMPRESSION, in perfect condition.
Framed.

ANDERS ZORN

Celebrated Swedish painter and etcher, born at Mora in Dalecarlia
in 1860; died in 1920.

ZORN, ANDERS

172. ROSITA MAURI. *Etching.*
290 Asplund, No. 34. Third State of five. Signed in pencil,—Zorn.
FINE IMPRESSION, in brown ink, on heavy Japan paper. Marg-
ins rubbed around plate-mark, otherwise in perfect condition.

ZORN, ANDERS

173. MADAME SIMON. *Etching.*
100 Asplund, No. 67. Fourth State of four. Signed in pencil,—Zorn.
FINE IMPRESSION, on Japan paper, in perfect condition. One
of the 37 proofs printed on large size Japan paper, before edi-
tion was printed for publication in *Pan*.

ZORN, ANDERS

174. PRINCESS INGEBORG OF SWEDEN. *Etching.*
75 Asplund, No. 154. Fifth State of five. Signed in pencil,—Zorn.
FINE IMPRESSION, on Dutch paper, in perfect condition.

ZORN, ANDERS

175. WET. *Etching.*
100 Asplund, No. 40. Third State of three. Signed in ink,—Zorn.
FINE IMPRESSION, slightly bleached inside mat space, and sig-
nature faded.

ZORN, ANDERS

176. MONA. *Etching.*
225 Asplund, No. 242. Third State of three. Signed in pencil,—
Zorn. FINE IMPRESSION, on Dutch paper, in perfect condition.
Framed.

Kindly read Conditions of Sale in forepart of Catalogue

ZORN, ANDERS

177. DJOS MATS. *Etching.*

95. *Asplund, No. 243.* Third State of three. Signed in pencil,—
Zorn. FINE IMPRESSION, on Dutch paper, in perfect condition.
Framed.

ZORN, ANDERS

178. THE TWO. *Etching.*

90. *Asplund, No. 274.* Second State of two. Signed in pencil,—
Zorn. FINE IMPRESSION, on Dutch paper, in perfect condition.

ZORN, ANDERS

179. THE TWO. *Etching.*

100. *Asplund, No. 274.* Second State of two. Signed in pencil,—
Zorn. FINE IMPRESSION, on Dutch paper, in perfect condition.

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OTTO BERNET AND HIRAM H. PARKE,

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